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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

FOREIGN SALE CATALOGS

Some illustrated catalogs of the important Oppenheim and Degas picture sales can be seen without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

DO ARTISTS WANT CHARITY?

We have received a circular letter, or rather a statement, to the effect that "Realizing that art must be kept alive during the war, and that artists will suffer vitally from the war, a group of painters and sculptors recently met at a certain studio to discuss ways to meet the necessities of American artists." This statement is followed by the announcement of a concert, to be given next week in this city, at which certain well known musicians will appear, and under the usual patronage of men and women prominent in society.

While we have no wish to question the good faith, sincerity and motives of the "painters and sculptors" and their associates who have started and are fostering this movement, we doubt exceedingly whether any self-respecting American artist, were he consulted, would approve of such a move and at this time.

While doubtless American painters and sculptors, and probably American musicians, are suffering, some of them vitally, from the war's effects, so are many business and other professional men, and until American artists who are at the front or on their way there are killed or invalidated, without means to support their families, why should they be singled out for benefit movements, concerts, etc. Those excellent and old organizations, the Artists Aid and Fund Societies stand ready, as for many years past, to aid any really deserving artist who may fall upon evil times, or be incapacitated for work through age or accident and who is without means. We feel sure that upon reflection, the estimable persons who have, in our opinion, misguidedly started, and at a time when the public is besieged for money for the support of the Government, this movement to aid American artists, are woefully mistaken, and that American artists, when they come to understand that the movement will in public estimation make them considered as objects of charity, will frown upon it. The move should be abandoned, and at once.

WASHINGTON

E. C. Messer, who, for the past 15 years has been principal of the Corcoran School of Art, has resigned and will make his home in Menominee, Mich., with his daughter. Mr. Messer has been a leader and promoter of art activities here, for many years having been principal of the Art Students League, which flourished here a number of years and also President of the Society of Washington artists. Much regret is expressed at his departure.

Edmund C. Tarbell has accepted the position of principal of the Corcoran School to succeed Mr. Messer and will take up his work in the school next October. Mr. Tarbell has resided here for two years past and will now make the city his permanent home.

The exhibition now on in the Corcoran Gallery by Ossip Perelma, a Russian painter, now living here, is attracting much interest for the work of a more daring painter is seldom seen. There is surprising virility in these works and while one wishes that there were less feeling of illustration, there is very much to interest and commend. Mr. Perelma, who is primarily a portrait painter, exhibits the presentments of personages of many nationalities.

An exhibition of recent oils of Edward W. Redfield and Edmund C. Tarbell is on at the Corcoran Gallery to May 22.

C. C. C.

National Academy of Design Sales

The sales made during the recent exhibition of the National Academy of Design, 215 W. 57 St., realized a total of \$10,435.



Prof. Commendatore ELIA VOLPI

A NOTEWORTHY ITALIAN

Professor Commendatore Elia Volpi, to give him his official title, has had more to do, perhaps, than any other one man with the recent interest shown by Americans in the art of the Italian Renaissance.

While Professor Volpi's relations with this country had for many years been of so intimate a relation that such great collections as those of the late J. Pierpont Morgan and Mrs. "Jack" Gardner of Boston, to say nothing of the Metropolitan Museum, had been enriched by acquisitions of his discovery and gathering, it was not until he brought over here, in 1916, his famed Davanzati Palace collection that his influence penetrated, beyond a comparatively small circle of cognoscenti, among the rank and file of those who are lovers of beautiful things.

It seems only yesterday that the world, not only of art, but of traveled Americans, was amazed and intrigued by the news that the great collection of furniture and objects of Renaissance art in general, which for years had made of the old Davanzati Palace a regular Mecca for visitors to Florence, had in its entirety been brought by its owner and gatherer to New York, and was here to be placed on public sale.

Earlier Americans Loved Italian Art

Of course, before this time Italian sculptures, bronzes, furniture and textiles were by no means unknown or entirely neglected in this country. Three-quarters of a century ago there was an American colony in Rome whose influence on their home-keeping relatives and friends was persistent, while the casual traveler was wont to return home bearing his sheaves of such treasures as Italian bibelots, stray pieces of furniture, Renaissance and antique marbles and so forth. Only here and there, however, was there to be found such an enthusiast as, for example, the late Stanford White, who never wearied in extolling the examples of the skill of the Italians of the XV and XVI centuries and inducing his clients and friends to regard them with the same appreciative eye.

To the New Yorkers, therefore, who eagerly flocked in vast crowds to the galleries of the American Art Association in November, 1916, where the Davanzati treasures were placed on exhibition, the collection was little short of a revelation. Never before had there been shown at one time such a wealth of beautiful Italian objects brought together with the one dominating thought of re-creating the domestic life of Florence when the Davanzati Palace was the home of a patrician family. The result might have been foreseen. From the marvelous bronze incense burner, which displayed the deft skill of Il Riccio at its uttermost pitch, to the Dantesque and Savonarola chairs, which spoke of the luxurious outdoor life of Florence in its palmy days, the competition for every piece offered for sale was so keen that the whole collection realized little short of a million dollars.

Revived Interest in Renaissance Art

Professor Volpi, whose life had been devoted to the acquisition and the consequent intensive study of the glories of Renaissance times, could not fail to be deeply gratified at the result of his venture, which so clearly proved that the American public was impressed as never before with the decorative value and desirability of these works of the Italian quattrocento and cinquecento. Last year, therefore, he returned with that portion of his private collection which had not been included in his initial offering, as well as a number of examples which he had especially gathered for the purpose. This second sale, although falling short, perchance, in sensational interest of that of the Davanzati Palace, yet

showed clearly the high estimation in which such furnishings and decorations were now held.

Influenced Bardini Sale

While these words are being written there is in progress a public sale which makes the third instance within little less than a twelvemonth in which the American public is indebted to Professor Volpi. It is not too much to say that had it not been for the success of the Davanzati Palace sale and his personal influence with Signor Stefano Bardini, the latter's collection would never have come to America. Signor Bardini is a man of such marked individuality that it needed the confident assurances of his old friend and colleague, Professor Volpi, to induce him to consign so large a proportion of his famous collection to the American Art Association.

It is thus not too much to say that to Professor Volpi is largely due the present lively interest betrayed by the American public in Italian works of art of older days.

It seems fitting to say one word as to two of Professor Volpi's assistants in this labor of love. One of these is Mr. Caesar A. Guglielmetti of Rome, who has relieved Professor Volpi of much care and responsibility during his visits to this country, and the other is Mr. Horace Townsend of New York, who, with painstaking assiduity and surprisingly wide knowledge, has compiled the catalog of each of the three collections in which Professor Volpi has been interested. The difficult task of passing some 600 odd cases through the Custom House was well performed by the Hudson Shipping and Forwarding Co.

OBITUARY

Jules S. Ehrich

Jules S. Ehrich, an uncle of the Messrs. Harold and Walter Ehrich, of the Ehrich Galleries, who died April 20 last, was a collector of carved ivories and had one of the largest and finest collections known.

Edward Stott

Edward Stott, Associate of the Royal Academy, who died recently in London, was an instance of artistic capability asserting itself in spite of all discouragement. Born of a family of Lancashire cotton-spinners, the atmosphere of his early youth was entirely opposed to all artistic influences and the boy was compelled to enter an office and embark on an ordinary commercial career. He, however, insisted upon joining art classes in his spare time and had the good fortune to attract the attention of a benefactor, who, struck by the ability which he displayed, undertook to send him to Paris for proper training. There he studied under Bastien-Lepage and Carolus Durand, and later under Millet. His first Academy picture, "A French Kitchen Garden," was painted in a manner which showed that while assimilating the methods which he had acquired in Paris, he had brought to the task a distinct personality and no little depth of character, for the work was solidly painted, and won great approbation, even from those who were not yet accustomed to the technique of the Parisian ateliers. Peasant life appealed to him and he was skillful in painting country folk as an integral part of his landscapes, causing them to form, as it were, part of the nature which he saw around him. He was a constant contributor to the Academy, although his slow methods of work seldom allowed of his exhibiting more than two canvasses a year. Although in the early part of his career, he appeared somewhat ultra-modern (he was at one time one of the pioneers of the New English Art Club), his habit of repeating his themes and methods, placed him later on in the ranks of the less advanced artists, and even the admirers of his dreamy twilight scenes and rustic idylls, were obliged to confess a certain measure of disappointment in his achievements.

CORRESPONDENCE

Buchanan on Hearn Sale

Editor AMERICAN ART NEWS,
Dear Sir: I note Mr. Josef Stransky's letter, also one from "Collector," printed in your columns of April 20, both taking exceptions to Mr. Charles L. Buchanan's recent article on the Hearn sale, from which you quoted in your issue of April 13. Undoubtedly your journal would have been swamped with such letters had young Mr. Buchanan's opinion of the quality and value of American art been taken seriously by collectors.

But a mind that is not mature enough to appreciate the deep quality in the work of such great painters as Wyant and Dwight Tryon is hardly competent to discriminate between the great examples of Murphy.

Mr. Lawson must feel thrilled with the encouragement he has received from Mr. Buchanan's pen, as equally as Mr. Tryon must be discouraged. I hope ex-Senator Clark's great art collection will survive.

Yours very truly,
"Another Collector."

N. Y., April 22, 1918.